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CATALOGUE

OF

JAPANESE COLOR PRINTS,

COLLECTED BY

MR. JOSEPH R. HEROD.

DATED AND CRITICISED BY

MR. ERNEST F. FENOLLOSA,

Late Curator of the Boston Museum of Fine Arts, formerly Fine Arts Commissioner of the Imperial Japanese Government.

YOKOHAMA:
PRINTED AT THE "JAPAN GAZETTE" WORKS.
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CATALOGUE

OF

JAPANESE COLOR PRINTS.

SINGLE SHEETS.

No. 1. OKUMURA MASANOBU,
About 1715

The splendid lines of this print illustrate well the transition from Masanobu's first manner to his second. Is also illustrates the period of transition from the *tan-ye* to the *urushiye*. While the design was made and the block cut about 1715, it is likely that the hand-coloring was applied somewhat later.

No. 2. OKUMURA MASANOBU (?),
About 1720

Although this print is unsigned, the style makes it practically certain that it is by Okumura.

No. 3. NISHIMURA SHIGENAGA,
About 1728

Shigenaga's work is rare, and always interesting, but this is one of the most splendid early works of his in *urushi-ye*. The grace of line and attitude is remarkable; and though the *urushi* black is a little heavy, the design below it is wonderfully diversified and rich in color. Finest of all is the pattern of the *cha-no-yu* utensils on the boy's dress, culminating in the straight lines of the *kakemono* on the skirt. This is one of the greatest pieces of design in all Ukioye Art.

No. 4. OKUMURA TOSHINOBU,
About 1735

Toshinobu, the puple of Masanobu, was most prolific between the years 1730 and 1750. This is a good typical specimen.

No. 5. OKAMURA MASANOBU,
About 1740

Hand-colored print.

No. 6. TORII KIYOHIRO,

About 1756

Early in the seventeen-forties the invention of printing two colors from blocks supplanted hand-coloring. As in this specimen, the colors generally chosen were rose and green. The date here assigned is that of the block; but it seems probable that these colors were applied in a somewhat later reprint.

No. 7. TORII KIYOMITSU,

About 1760

From about 1758 a third color-block was added. As in this specimen the third color was generally blue. This also may be a somewhat later reprint from the old blocks.

No. 8 SUZUKI HARUNOBU,

About 1767

One of the "Six Tamagawa"

In 1765 Harunobu, the pupil of Shigenaga, invented the printing of many colors from separate blocks to produce natural effects. It was now possible to design backgrounds and landscape effects, as seen in this early and charming design.

No. 9. SUZUKI HARUNOBU,

About 1767

One of the "Tamagawa" series.

No. 10. SUZUKI HARUNOBU,

About 1767

One of the "Tamagawa" series.

No. 11. SUZUKI HARUNOBU,

About 1767

One of the "Tamagawa" series.

No. 12. SUZUKI HARUNOBU,

About 1768

One of the "Tamagawa" series.

No. 13. SUZUKI HARUNOBU,

About 1768

One of the "Tamagawa" series.

No. 14. SUZUKI HARUNOBU,

About 1768

One of the "Tamagawa" series.

No. 15. SUZUKI HARUNOBU,
About 1768

One of the "Tamagawa" series.

No. 16. SUZUKI HARUNOBU,
About 1768

This is one of the most beautiful and perfectly preserved of Harunobu's prints. The shape and design also are as rare as they are charming. The naive and tender drawing of boys and girls is the subject for which Harunobu is most noted. This is the coloring of the original edition.

No. 17. SUZUKI HARUNOBU,
About 1769

A pilgrim at a tea house.

No. 18. TORII KIYOMITSU and KIYOTSUNE,
About 1770

This is perhaps the rarest and finest print in the whole collection. It is the only print I have ever seen which combines the work of the veteran teacher Kiyomitsu with that of his first pupil Kiyotsune. The use of three shades of yellow-green in juxtaposition with three reds and a soft blue, and all in value contrast with the black lacquered chests, is one of the most original and perfect effects of coloring in all Ukioye. This is a piece most notable in all the world's collections.

No. 19. KATSUKAWA SHUNSHO,
About 1769

House of a noble.

No. 20. IPPITSUSAI BUNCHO,
About 1770

An actor.

No. 21. KATSUKAWA SHUNSHO,
About 1770

An actor.

No. 22. TORII KIYOTSUNE,
About 1771

Young people playing with paper flowers.

No. 23. KATSUKAWA SHUNSHO,

No 24. IPPITSUSAI BUNCHO,
About 1771

Buncho was the greatest pupil of Shunsho in the designing of actor prints between 1770 and 1780. His coloring is always very delicate and original, as in this piece where the soft tones of the dress are not as much due to fading as to design.

No. 25. YOSHINOBU,
About 1772

This is another pupil of Haruno bu.

No. 26. KORIUSAI,
About 1772

This is a most valuable print in many respects. Its coloring is the original, and perfectly preserved; the greens and the purples being especially rich. The texture of the paper, and the way in which the pigments lie in light flakes upon the grains of its surface are characteristic of the finest early impressions. The great freedom in the finely balanced design is found only in Koriusai's works, and this year, the year in which Harunobu ceases to work, Koriusai becomes his successor. Lastly, the fact of its bearing Koriusai's other name, Haruhiro, a name that proves him to have been the pupil of Harunobu, renders this print of great historical importance in the world's collections.

No. 27. KORIUSAI,
About 1773

In this year the hair projects still further over the ears. Koriusai begins to use orange and blue as prominent colors.

No. 28. KORIUSAI,
About 1776

If any one wishes to know the appearance of an early proof impression, he may study this print. Notice the sharpness and purity in every line of the hair, also the smooth tenderness of the color that lies upon the paper as if it were a liquid surface. This year is the high-water mark of Korinsai's designs. The hair has expanded at the sides to its farthest extent, and fallen over in a complete double bow. This fashion lasted in its perfection for only one year.

No. 29 KATSUKAWA SHUNSHO,
About 1773

An actor.

No. 30. SHUNJO,
About 1778
A Dancing Girl.

No. 31. KATSUKAWA SHUNSHO,
About 1778
A scene from the Forty-Seven Ronins.

No. 32. KATSUKAWA SHUNSHO,
About 1779
Scene from "Forty-Seven Ronins."

No. 33. SHUNSEN,
About 1779
An Actor.

No. 34. KATSUKAWA SHUNSHO,
About 1780
Scene from the "Forty-Seven Ronins."

No. 35. KATSUKAWA SHUNSHO,
About 1780
An Actor.

No. 36. SHUNKO,
About 1780
An Actor.

No. 37. SHUNYEI,
About 1782
An Actor.

No. 38. SHUNYEI,
About 1785
An Actor.

No. 39. SHUNCHO,
About 1790
Four belles.

No. 40 CHOKI,
About 1795
A Tea Girl.

No. 41. YEISHI,
About 1795
Ladies in Daimiyo's House.

No. 42. YEISHI,
About 1798
A Belle.

No. 43. YEISHI,
About 1800
Group of girls.

No. 44. KITAO SHIGEMASA,
About 1796
Scene in front of palace.

No. 45. UTAMARO,
About 1796
Group of girls.

No. 46. UTAMARO,
About 1804
Figures from the "Forty-seven Ronins."

No. 47. UTAMARO,
About 1804
Lovers.

No. 48. UTAMARO,
About 1804
Lovers.

No. 49. UTAMARO,
About 1804
Lovers.

No. 50. UTAMARO,
About 1804
Lovers.

No. 51. UTAMARO,
About 1804
Lovers.

No. 52. UTAMARO,
About 1805
A Head.

No. 53. UTAMARO,
About 1806
A washing scene.

No. 54. UTAMARO,
About 1806

No. 55. UTAMARO,
About 1807
A Head.

No. 56. YEIRI,
About 1802
Yeiri was a pupil of Yeishi. Here the freedom and picturesque setting has reached its extreme. The tones and values make us think of some of the greatest of modern French work, Manet, for instance.

No. 57. UTAGAWA TOYOKUNI,
About 1803
Dancing Girl.

No. 58. TOYOKUNI,
About 1804
Cake seller.

No. 59. TOYOKUNI.
About 1808
Actor.

No. 60. TOYOKUNI,
About 1810
Girl with lantern.

No. 61. TOYOKUNI,
About 1810
Girl with mirror.

No. 62. TOYOKUNI,
About 1807
New Year ceremony.

No. 63. KIKUGAWA YEIZAN,
About 1805
Kyoto Dancers.

No. 64. YEIZAN,
About 1806
Belles.

No. 65. YEIZAN,
About 1809
Tea pickers.

No. 66. YEIZAN,
15 About 1810
Singing girls.

No. 67. YEIZAN,
25 About 1812
A Belle.

No. 68. YEIZAN,
75 About 1815
Two girls.

No. 69. YEIZAN,
15 About 1815
A belle.

No. 70. YEIZAN,
75 About 1815
Scene from the play *Genji*.

No. 71. YEIZAN,
15 About 1815
A girl with fan.

No. 72. YEIZAN,
12 About 1818
A girl.

No. 73. YEIZAN,
About 1818
A belle.

No. 74. YEIZAN,
20 About 1818
Scene from the "Forty-seven" Ronins.

No. 75. YEIZAN,
10 About 1820
Gathering shell fish.

No. 76. TSUKIMARO,
25 About 1810
Girl on horseback.

No. 77. KUNISADA,
75 About 1815
An Actor.

No. 78. SHUNSEN,
About 1816
Landscape.

No. 79 SHIKIMARO,
About 1816
A belle.

No. 80. YEISEN,
About 1816
A belle.

No. 81. YEISEN,
About 1816
A belle.

No. 82. YEISEN,
About 1816
A belle.

No. 83. YEISEN,
About 1820
A belle.

No. 84. KIYOMINE,
About 1820
Wowan and child.

No. 85. HOKUSAI—SORI,
About 1800
Street scene.

No. 86. HIROSHIGE,
About 1825.
View at Omi.

No. 87. HIROSHIGE,
About 1825.
View at Omi.

No. 88. HIROSHIGE,
About 1825.
View at Omi

No. 89. HIROSHIGE,
About 1825.
View at Omi.

No. 90. HOKUSAI,
About 1830-1835.
Landscape.

No. 91. HOKUSAI,
About 1830-1835.
Snow Scene.

No. 92. HOKUSAI,
About 1830-1835.
Porters.

No. 93. HOKUSAI,
About 1830-1835.
Landscape.

No. 94. HOKUSSI,
About 1830-1835.
Landscape.

No. 95. HOKUSAI,
About 1830-1835.
Landscape in Chinese style.

No. 96. HOKUSAI,
About 1830-1835.
A Junk.

No. 97. HOKUSAI,
About 1830-1835.
View of Fuji.

No. 98. HOKUSAI,
About 1830-1835.
View of Fuji.

No. 99. HOKUSAI,
About 1830-1835.
View of Fuji.

No. 100. HOKUSAI,
About 1830-1835.
View of Fuji.

No. 101. HOKKEI,
About 1825.
Maple at *Takinogawa*.

No. 102. HOKKEI,
About 1825.
Boating Scene.

No. 103 SHUNTEI,
About 1811.
No. 104. SHUNKO,
About 1813.
Plum Garden.

No. 105. KUNISADA,
About 1820.
A Fashion Plate.

No. 106. KUNISADA,
About 1820
A Woman Sewing.

No. 107. KUNISADA,
About 1820
Woman Dressing Her Hair.

No. 108. KUNISADA,
About 1820
Fashion Plate.

No. 109. YEISEN,
About 1822
A Head.

No. 110. YEISEN,
About 1822
A Head.

No. 111. YEISEN,
About 1822
A Head.

No, 112. YEISEN,
About 1822
A Head.

No. 113. YEISEN,
About 1825
Woman at a Gate.

No. 114. YEISEN,
About 1825
A Girl.

No. 115. YEISEN,
About 1825
A Belle.

No. 116. YEISEN,
About 1825
A Belle.

No. 117 YEISEN,
About 1830
Woman with Coat.

No. 118. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 119. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 120. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 121. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 122. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 123. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 124. KUNISADA,
About 1830
Scene from the Forty--seven Ronins.

No. 125. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 126. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 127. KUNISADA,
About 1830
Scene from the Forty-seven Ronins.

No. 128. KUNISADA,
About 1840
Woman with *hibachi*.

No. 129. KUNIYOSHI,
About 1850
Woman with umbrella.

No. 130.—133. SADAKAGE,
About 1825
Sourimono.

KAKEMONO-YE.

No. 134. SUZUKI HARUNOBU,
About 1770
Harunobu's later work runs largely to designing for these long prints, meant to be hung on the pillars of houses.

No. 135. SUZUKI HARUNOBU,
About 1770
"Thunder."

No. 136. SUZUKI HARUNOBU,
About 1771
Here the lengthening of the proportions and the expansion of the hair over the ears are typical of this year's fashions. The colouring has much faded.

No. 137. TANAKA MASANOBU,
About 1771
This artist is one of the best pupils, first of Shigenaga and afterwards of Harunobu. The yellow-green dress is specially notable.

No. 138. HARUTSUGU,
About 1772
Girls under a plum tree.

No. 139. KORIUSAI,
About 1773
Two girls at the gate.

No. 140. KORIUSAI,

About 1774

In this year ladies' hair projects so far over that it begins to fall at the sides in a shell-like curve. Koriusai is the greatest of all designers in this tall, narrow form of print.

No. 141. KORIUSAI,

About 1774

Lovers.

No. 142. KIYONAGA,

About 1783

A Girl.

No. 143. CHOKI,

About 1790

Emerging from the mosquito net.

No. 144. SHUNCHO,

About 1792

This is an exceptionally large *kakemono-ye* or pillar-print. The artist, at first a pupil of Shunsho, became, as seen in this specimen, Kiyonaga's most faithful follower.

No. 145. SHUNCHO,

About 1792

Marriage Ceremony.

No. 146. SHUNCHO,

About 1794

Lovers.

No. 147. YEISHO,

About 1796

Fording the Stream.

No. 148. YEISHO,

About 1798

At the Well.

No. 149. UTAMARO,

About 1808

Study of a head.

No. 150. KIKUMARO,
About 1806

Lovers.

No. 151. SHUNSEN,
About 1817

Belle.

No. 152. YEIZAN,
About 1824

No. 153. YEIZAN,
About 1828

Belle.

DOUBLE SHEETS AND TRIPTYCHS.

Nos. 154-5. KITAO MASANOBU,
About 1782

This and the six sheets that belong with it are taken from the most elaborately colored illustrated book ever issued. The artist, a pupil of Kitao Shigemasa, afterward became the celebrated novelist Kyoden.

Nos. 156-7. KITAO MASANOBU,
About 1782

Nos. 158-9. KITAN MASUNOBU,
About 1782

Nos. 160-161. KITAO MASANSBU,
About 1782

Nos. 162-163. KITAO MASANOBU,
About 1782

Nos. 164-5. KITAO MASANOBU,
About 1782

Nos. 166-7. KITAO MASANOBU,
About 1782

Nos. 168-170. TORII KIYONAGA,
Triptych. About 1788

Kiyonaga, the pupil and adopted son of Kiyomitsu, rose into prominence as a rival to Koriusai before 1780. From this date he becomes the leader of all Ukioyè designers, the one with whom color printing reaches its culmination. What distinguishes him is not only his supple drawing and the elegance and his figures, but the way on which he sets the masses of these against the soft tones of his landscape so as to give them the effect, living in real atmosphere. No better example to illustrate such complete pictorial effect could be found than this triptych which illustrates his ripest manner.

Nos. 171-172. UTAMARO,
Triptych. About 1796

The second of the successors of Kiyonaga was Utamaro, at first the pupil of a school derived from Okumura Masanobu. Though his later work, after 1800, becomes wild and coarse like that of Yeiri, this specimen, still shows the influence of Kiyonaga in its brilliant setting of figures in out-door surroundings. The yellow-green of the grasses and the light pinks of the cherry blossoms fill this scene with the rich warmth of sunlight. The drawing of the folds of the purple curtain is most masterly and plays an unexpected part in the composition.

No. 174-176. UTAGAWA TOYOKUNI,
Triptych. About 1796

Toyokuni is the third of the great followers of Kiyonaga. His figures are the most dignified and statuesque. Here he adopts the new coloring of Yeishi. The elaborate attempt at perspective is most interesting.

Nos. 177-179. CHOBUNSAI YEISHI,
Triptych. About 1796.

After Kiyonaga ceased to design (about 1792) he left three followers who carried on his style to new developements; of these Yeishi was originally a pupil of the Kano School. His style of coloring in purples, olive greens and greys is extremely beautiful. In this year the figures are growing very tall, and the garments fall in free sweeps; but the atmospheric setting is less vigorous than Kiyonaga's.

Nos. 180-182. YEISHO.
Triptych. About 1800.

Belles with Peacock design as background.

Nos. 183-185. TOYOKUNI,
Triptych. About 1802.

After 1800 Toyokuni's figures, and especially their faces became very long. But, as here, they still remained dignified and statuesque. This is one of the most beautiful of all Toyokuni's triptychs, the straight lines of the bamboo-like organ pipes, marking off the composition into harmoniously proportioned spaces.

Nos. 186-188. UTAMARO,
Triptych. About 1804
Nishikiye making

Nos. 189-191. UTAMARO,
Triptych. About 1805.
Girls playing game called *Kujihiki*.

Nos. 192-194. TOYOHIRO,
Triptych. About 1804
Group engaged in painting.

Nos. 195-197. TOYOKUNI,
Tripthch. About 1805
Girls under the cherry trees.

No. 198-200. UTAMARO,
Triptych. About 1805.
A princess leaving her *Kago*.

Nos. 201-203. KIKUGAWA YEIZAN,
Triptych. About 1807.
Girl musicians.

Nos. 204–206. YEIZAN.
Triptych. About 1808.
Girls under the cherry trees.

Nos. 207–209. SHUNSEN.
Triptych. About 1815,
Snow Scene.

Nos. 210–212.
Triptych. About 1840.
Rapids in the Inland Sea.